

**DAYTON PHILHARMONIC ORCHESTRA**  
**NEAL GITTLEMAN, Artistic Director**

## **YOUNG PEOPLE'S CONCERT**

# Rhythms of Africa



**March 12, 2014**

# Young People's Concert

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## DAYTON PHILHARMONIC ORCHESTRA

Neal Gittleman, Artistic Director, Conductor

Patrick Reynolds, Assistant Conductor

# Rhythms of Africa

Featuring musicians from Drums for Peace

Baba Charles Miller and Charles Schweitzer, drummers

Katherine Gardette, Director

## Program

*Drums – A Symphonic Poem*

African Drumming Demonstration

*Sadhji*, Finale

African Songs

Nigerian Dance No.1

Kalimba Demonstration

*Three Black Kings*,

1<sup>st</sup> movement, "King of the Magi"

Clapping Music

We've Got Rhythm from *Let's Do a Symphony*

*Drums – A Symphonic Poem*

James P. Johnson

Traditional

William Grant Still

Traditional

Samuel Ekpe Akpabot

Traditional

Duke Ellington

Steve Reich

Roberto Sierra

James P. Johnson



Ivory trumpet

The Dayton Philharmonic Orchestra Young People's Concerts are underwritten by Catherine and Stephen Hone, with additional support from Charles D. Berry; Tridec Technologies, LLC; The Troy Foundation; Dr. Troy Tyner and Dr. Ingrid Brown; and Nick and Edna Weller Charities, Inc.



Dear Educator,

Welcome to the March 12, 2014 Dayton Philharmonic Orchestra Young People's Concert, *Rhythms of Africa*, a celebration of the influence of African rhythmic elements on the

orchestra and its music. This concert will feature traditional African drummers as well as orchestra music written by American, African-American, and Hispanic composers.

African people and music have had an enormous impact on America's culture and musical styles. Sharing ideas across cultures is natural, especially in music. Sometimes, music from one culture crosses over into another culture and merges with its indigenous music to become a new style of music. This concert explores the indigenous music of West African cultures and "cross-over" music in America.



These concert program notes and the enclosed CD of concert excerpts are created to assist music specialists and classroom teachers in preparing their students for the concert experience.

**Please feel free to copy these materials to share with other teachers in your building who will attend the concert.** You may also download these materials from our website, [www.daytonperformingarts.org](http://www.daytonperformingarts.org). From the homepage at the top at *Philharmonic*, at the drop-down menu select *Education*, then *Field Trip Programs*, then *Intermediate Grades 3-8*.

These notes contain information about the composers and their music, and ideas for integrating this information across the curriculum. The activities are meant to be used in the regular classroom and do not require familiarity with the music. We hope these ideas will help provide an enjoyable and enriching concert experience for students and teachers.

Gloria Pugh  
Director of Education  
Dayton Performing Arts Alliance  
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**Curriculum Links in this guide are:**  
**Language Arts**  
**Citizenship**  
**Music**

## Meet Our Artistic Director and Conductor

### Neal Gittleman, Artistic Director

**Birthplace:** Panama Canal Zone

**First Music Lesson:** Unless you count singing, it was piano lessons from my mother when I was about six.

**Instruments I play:** Violin, viola, piano...

**I become a conductor because:** I love orchestral music and I love the music-making that goes on in orchestras.

**My job as a conductor is:** To help the musicians play the music as well as they possibly can.

**Favorite food:** Black beans and rice

**Favorite childhood book:** Winnie the Pooh

**What I like to do in my spare time:** Play golf, squash, t'ai chi, read books, see movies

♪ Listen to CD Track 1.



**Vocabulary**  
conductor





## About the Assistant Conductor



### **Patrick Reynolds, Assistant Conductor**

**Birthplace:** Baton Rouge, Louisiana – yes, I was born in a “baton” town

**First Music lesson:** I first began piano lessons at six with my mother, in 4<sup>th</sup> grade I started the cello and by the time the school band was available to me, I really wanted to join, so I started trumpet

**Instruments I play:** Trumpet and piano

**I became a conductor because:** I enjoy the possibilities that exist making music with large groups of people, and I’m crazy about the music

**My job as a conductor is:** Sir Adrian Boult said that the most important thing for a conductor was “to see that everyone is happy and comfortable” – I think there’s a lot of wisdom in that.

**Favorite food:** crab cakes

**Favorite childhood book:** Poetry and humor

**What I like to do in my spare time:** Sail, read a good newspaper in a good coffee shop anywhere



# An Overview of Africa

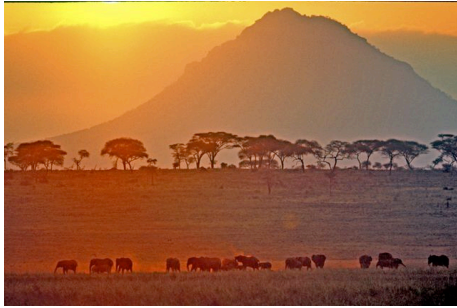
## ***Land and Climate***

The African continent is much larger and diversified than most people realize. Africa covers 11,500,000 square miles, which is well over three times the size of the United States! One-fifth of the world's entire land surface is in Africa. This enormous continent is surrounded by four great oceans – the Atlantic and Indian Oceans, and the Mediterranean and Red Seas.



Most of Africa is a vast plateau, or tableland, which rises high above sea level. Because the equator passes through central Africa, the weather in much of Africa is hot all year,

but the climate is more varied than we might think. For example some of the mountains, such as Mount Kilimanjaro in Kenya, are so high that the tallest peaks are always covered in snow. In the north is the mighty Sahara desert. Along the Nile are grasslands, which look like the western prairies of the United States. In central Africa there is a great tropical rainforest, and south of the rain



forest is one of the greatest sights in the world, Victoria Falls, in the nation of Zambia.



## ***African People***

Fossils indicate that the earliest human beings had homes in eastern and southern Africa between one and two million years ago. After the Stone and Iron Ages, some of the migrating hunters settled down to cultivate the land. The organization of their farming practices encouraged the development of communities which in turn, led to larger communities, and to the great civilizations, such as Egypt along the Nile, and the Kush Civilization in the Sudan. The people in Zimbabwe, Ghana, Mali, and Nigeria became wealthy traders of gold and other precious metals.

As time passed people from other parts of the world settled or traded in Africa. Today if you were to travel through Africa, you would find that many peoples, with many different cultures, make their homes on this continent. It is a land of contrasts, with over 1,000 languages spoken.



## African Art

Since the beginning of mankind, art has been an important expression of culture's values, religion, politics, and everyday life. In Africa, particularly, art is often created for a special purpose. Beautiful masks are created for special ceremonies and dances, sculptures for religious ceremonies, as well as ornately carved musical instruments, and beautifully woven fabrics.

## Music of Sub-Saharan Africa

The traditional musical styles featured in this concert are mostly from the sub-Saharan countries of Ghana and Nigeria. Music in these countries is part of everyday life and is very functional. There are songs to sing if you are sad and other songs to sing if you are hauling boats. You would never sing a boat-hauling song just walking down the street!

There are hundreds of tribes, cultures, and languages in this part of the world, but they all use music for a specific purpose. The various tribal languages have words for singing and dancing and poetry, but they do not have a word for music! *Sub-Saharan Africans don't listen to music – they do it.*



The voice is very important in music south of the desert as well. Speaking is the life force of culture, and singing is an extension of speaking. A leader will call out a phrase of melody, and a group will respond together in a musical dialog form called *call and response*. Everyone shares in the song as it is sung back and forth between the leader and the rest of the singers.

Singing is closely connected with drumming in sub-Saharan cultures, which believe that sacred words come from the gods through drums. In Ghana, some tribes believe that drums have spirits or souls. The people honor the drum, but they do not worship it. The belief that objects such as drums have spirits or souls is called *animism*.

Native African music is used mostly today to carry on tradition or in ceremonies to preserve culture, much like pow-wows are for Native Americans.



## African Musical Instruments

Lyre



Gourd Banjo



Shakers/Rattles



Xilofone

ne

There are an enormous variety of musical instruments in Africa, ranging from

elaborately carved ceremonial drums to rattles made from pieces of scrap metal or bits of bark. Musicians in African societies use whatever natural materials they can find to create their instruments. Even drums are not found everywhere, because musicians need large trees to make large drums and animal skins to stretch over the hollowed trunks. (This is true in South Africa, where there is little natural wood.) Without drums, people sing and accompany themselves with hand clapping and stamping.

**African Drums** – In most African nations, drums are the backbone of music. A traditional African orchestra may consist only of drums. The music director and leader of the drum ensemble is the master drummer, a publicly recognized artist who achieved this status after many years of study and practice.



words.

African drummers imitate the way people talk. Like human voices, drums have different pitch levels and tonal characteristics. Some drums have high pitches, other are low. Some drums have piercing sounds, others sound like bells, and others drums sound heavy or dull. Drums also imitate speech by using the rhythms of speech. In fact, drumming is taught by using the vocal rhythms of syllables and





The most commonly used African drums are *djembe* and talking drums. The *djembe* has the shape of a goblet and looks like a small kettledrum with a stem. When the drummer performs in a standing position, he holds the stem between his legs. *Djembe* drums come in varying sizes – the smaller the drum, the higher the pitch. Tightening or loosening the ropes that stretch the animal skin over the drumhead can also vary the pitch. *Djembe* drummers vary the tone quality of the instrument by striking the drumhead in different places and by using different hand shapes to strike the head.



Talking drums have many uses in African society. They are called talking drums because they can produce a wide range of pitches. These drums imitate tonal languages so clearly that African natives have no difficulty in understanding the ideas communicated. They send messages of births, deaths, marriages, sporting events, dances, governmental policies, war, and even gossip and jokes. The sounds travel six to seven miles, and by relaying the messages from drummer to drummer, communications can be sent one hundred miles or more! These drums are in the shape of an hourglass with a hollow core with both ends covered in animal skins. Strings connect the two skins together. The player holds the drum under his arm and squeezes the strings to raise or lower the pitch. With the other hand he uses a wooden beater with a curved head to strike the drum. (See the picture on the previous page.)

Another distinctly African percussion instrument is a *kalimba* (*mbira* or thumb piano). The sound is produced by your thumbs and fingers plucking very thin strips or tongues of metal, wood, or cane. These strips are attached to a gourd resonator or wooden box, often with sound holes.



Thumb pianos



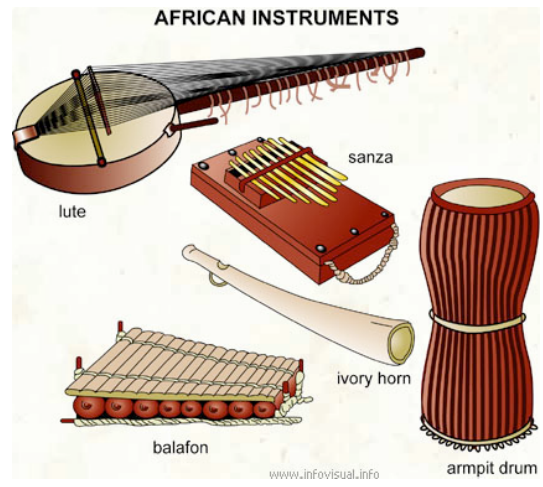
African drumming is characterized by the use of polyrhythms. In traditional African drumming a lead drummer plays a steady beat, while other drummers layer other rhythm patterns above this beat.

**Try This:** Create a polyrhythm piece based on the following words:

I love piz-za, I love piz-za!

Pep-per-on-i, o-lives, pep-pers, and cheese

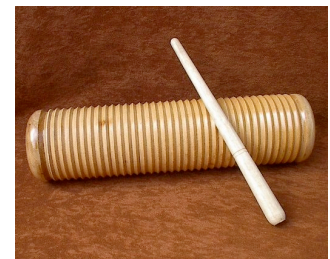
Cheese, cheese, and more cheese!



#### Steps for success

1. Establish a steady beat and have the entire class say the words together.
2. Then say the words and clap the rhythm of the words as you recite them.
3. Divide the class into four groups and layer the rhythms beginning with the lead part and then adding the other rhythms one by one. Each group keeps repeating their part until the end. Establish a sign to bring this polyrhythm piece to a close by having each part drop out one at a time until only the lead remains.
4. **Challenge** – Clap the rhythm of the words without speaking them. Create a polyrhythm piece with the rhythms only – no words!

**Do This:** Using materials found in your personal environment, make an instrument similar to one of the African instruments described on the previous pages. Use your instrument to create a call-and-response conversation piece or to perform the polyrhythm piece above.

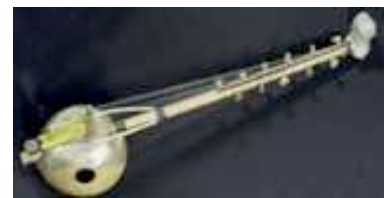


Guiro

**Vocabulary**  
polyrhythm  
djembe  
mbira



Shekere



Ngoni

## ***Sadhji* - Finale**

**William Grant Still (1895-1978)**

### **About the Composer**

William Grant Still was born on May 11, 1895 in Woodville, Mississippi. No one would have guessed that such an impressive career lay in store for the young boy whose father, the town bandmaster of Woodville, died when he was six months old. His mother moved the family to Little Rock to live with Still's grandmother, where he first experienced music. His grandmother loved to sing hymns and spirituals at her home. Though he enrolled as a pre-med student at Wilberforce University in Ohio, music was the center of his collegiate life. He soon left Wilberforce to make a living as a musician. When the famous W.C. Handy, the "father of the blues," heard him perform, he was so impressed that he offered Still a job as an arranger. Yet Still wanted to continue his formal education and enrolled at the Oberlin Conservatory of Music in Oberlin, Ohio. While at Oberlin, he heard a symphony orchestra for the first time.



In his early career Still supported himself as a musician and as an arranger for band leaders and entertainers. He wrote background music for radio and later TV shows, like "Gunsmoke," "Perry Mason," and "The Three Stooges." However, as his classical compositions became known, he relied less and less on popular music for his income.

Still's many accomplishments are:

- first African-American to compose a major work for orchestra,
- first African-American to conduct a major symphony orchestra conducting the Los Angeles Philharmonic performance of his own works at the Hollywood Bowl,
- first African-American to conduct an all white symphony orchestra in the deep South, and
- first African-American to compose an opera produced by a major American opera company.



Leopold Stokowski, the great conductor of the Philadelphia Orchestra wrote:

“William Grant Still is one of America’s great citizens.... For the reason that we Americans come from so many racial origins, we must find a way to harmonize them into one – in our cultural and economic existence, and in our conception of what is the good life that we all can share. Still has succeeded in this to a remarkable degree – and this is what gives deep significance to his life and musical creation.”

♪ *Listen to CD Track 2.*

## About the Music

*Sadhji* is a ballet in which Still expressed his interest in authentic African music and folk tales. The story is set in Central Africa during the hunting feast of the Azande tribe. During the hunt, Sadhji’s husband, the tribal chief, is killed. Learning that her husband is dead, Sadhji is overcome with sorrow, dances before a mask of Death, then lies down with the body of her husband and takes her own life.

Still uses the timpani to capture the sound and excitement of African drums. ♪ *Listen to CD Track 3.* The drums keep the steady beat of Sadhji’s dance, but as the music gets faster does the drum beat stay steady? Raise your hand if you hear it change.



**Discuss This:** During Still’s lifetime what obstacles would an African-American composer have to overcome in order to be taken seriously as a composer of traditional orchestral music?

**Vocabulary**  
music arranger  
opera  
ballet



## Nigerian Dance #1 Samuel Ekpe Akpabot (1931-2000)

### About the Composer

Samuel Akpabot was born in Nigeria and, like many of his countrymen, he grew up surrounded by music of the countryside and the church. When he moved to London to continue his musical studies at the Royal College of Music, his rich cultural background greatly influenced his style of mixing the music of Africa and Europe in his compositions. Some have said he was a 'Jack of all trades and master of all.' He was a classical and dance band pianist, organist, xylophonist, vibraphonist, trumpeter, drummer, composer, ethnomusicologist, African musicologist, intercultural musicologist, poet, Professor of music, conductor, broadcaster, and sports writer. He attended the University of Chicago and Michigan State University, where he received his Ph.D. At the time of his death, he was on the faculty of the University of Cross River State in Uyo, Nigeria. In addition to being known as a composer, Dr. Akpabot was a noted scholar of music of the Ibibio people, one of three major ethnic groups in Nigeria.

♪ Listen to CD Track 4.



### About the Music

Using strings and timpani *Nigerian Dances* are based on Nigerian highlife tunes (African traditional music merged with American jazz, blues, church hymns, Latin-American rhythms and European styles.) Akpabot's music alternates between low strings and high strings, suggesting the traditional call-and-response style of African singing in which one voice is answered by another voice.

The beginning of Nigerian Dance sounds like this:

Low strings call	High strings response
Low strings call	High strings response
Low strings call	High strings response
Low strings call	High strings response
Bridge Music (low strings)	
High strings call	High strings response
High strings call	High strings response
Tympani (drum) call	High strings response
Tympani call	High strings response



**Listening Challenge:** 🎵 See if you can follow this call-and-response map as you listen to *CD Track 5*. You may have to listen more than once. 🎵 *Listen carefully!* Not all the calls and responses are the same length.

**Try This:** Make up your own call-and-response piece. It can be spoken, sung, or played on an instrument.

**Vocabulary**

call and response  
ethnomusicologist  
highlife tunes  
musicologist  
Ph.D.





***Three Black Kings*, 1<sup>st</sup> movement, “The King of the Magi”  
Edward Kennedy (“Duke”) Ellington (1899-1977)**



**Duke Ellington**

**About the Composer**

“Duke” Ellington was born and raised in Washington, D.C., where his father was a butler in the White House. Always a smart dresser, Ellington was nicknamed “Duke” in high school, and the name stuck.

Ellington began piano lessons when he was seven years old and, at the age of seventeen, made his pre-professional debut as a pianist. He was soon organizing bands to play for weekend dances. In 1923, he moved his band to New York City

and began to experiment with jazz. Ellington brought jazz to new and expressive heights. He was always refining and expanding his ideas as he composed film music, instrumental pieces, sacred music and stage works. He composed more than 1000 pieces! In 1969, he was awarded the Presidential Medal of Freedom.

♪ *Listen to CD Track 6.*

**About the Music**

Among Ellington’s compositions for symphony orchestra is *Three Black Kings*, originally composed as a ballet. In the first movement, “King of the Magi,” Ellington uses a repeating rhythm to create the feeling of movement as the kings travel onward. This steady pattern is interrupted by a percussion instrument called a ratchet.

♪ *Listen to CD Track 7.* This section of the music is the A section. It repeats several times throughout the movement.

♪ *Listen to CD Track 8.* How is this section different from the A section?

**Do This:** Compare and contrast the lives of James Johnson, William Grant Still, and Duke Ellington.

**Vocabulary**

vibraslap  
ballet  
movement  
ratchet

**The Three Black Kings**

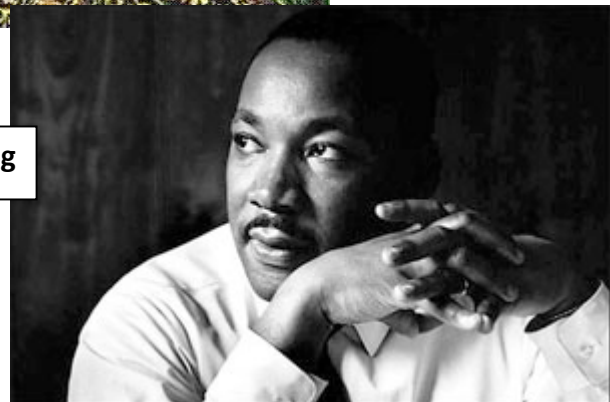
**King Balthazar**



**King Solomon**



**Martin Luther King**



# Clapping Music

Steve Reich (b. 1936)

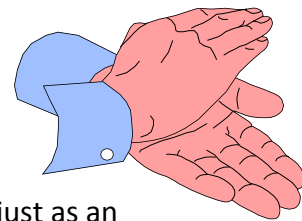
## About the Composer

Steve Reich (pronounced “Reyesh”) was born in New York City where he studied drumming at the age of 14 with the New York Philharmonic Orchestra timpanist. He later studied philosophy at Cornell and composition at the Julliard School and at Mills College. During his studies he became interested in Balinese and African music. He studied with a master drummer in Ghana and with Balinese masters of the gamelan. In 1966, he began performing with his own ensemble, chiefly made up of percussionists. He has also worked with larger orchestra and choral ensembles, string quartets, and won a Grammy for best new composition. Reich is known as a minimalist composer. In this style of music, a brief melodic or rhythmic pattern is repeated many times and begins to slowly change and evolve.



## About the Music

♪ Listen to CD Track 9.



*Clapping Music* is just what the title says – all clapping. Two performers execute complex rhythms layered on top of one another just as an African drum ensemble might perform. The piece has thirteen measures with twelve beats in each. Both performers begin with the same pattern. While the first clapper continues the original pattern, the second clapper switches and begins to do the same pattern, but starting on Count 2. When they switch again, they start on count 2 and then count 3. After 12 switches, the two clappers are back together and the piece ends. (There is no recording of this work.)

**Try This:** Here is the rhythm to Reich’s *Clapping Music* written as a grid. Practice it several times slowly and then divide into two groups and try it as described above!

1	2	3	4	5	6	7	8	9	10	11	12	
		X	X	X		X	X		X		X	X

### Vocabulary

gamelan  
minimalist

## **We've Got Rhythm**

from *Let's Do a Symphony*

**Roberto Sierra** (b. 1953)

### **About the Composer**

Born in Puerto Rico, Roberto Sierra is one of Latin America's most active contemporary composers. After studying music in his native country, he traveled to Europe to further his studies. As a result his music is a fusion of European and Latin American traditions. His works have been performed by major orchestras in the United States and in Europe. His music is colorful and rhythmic, reflecting his Latin American roots.



Roberto Sierra loves to write music. Currently residing in the United States, he is a professor at Cornell University in Ithaca, New York. "Every day I compose, I love to compose, it is not a choice. Music is one of the good things of life to be enjoyed, lived, and loved."

Sierra is considered to be one of the leading American composers of our time.

♪ *Listen to CD Track 10.*

### **About the Music**

#### **We've Got Rhythm**



This work is in three movements (sections) and involves the audience as 'on the spot composers' throughout. The first movement, "Sonatina," requires the audience to make a decision as to which combination of instruments play the melody and which play the accompaniment. In the second and third movements, called "Imaginary Creatures" and "We've Got Rhythm," the audience members become performers along with the orchestra.

Be ready to follow Mr. Gittleman's directions and have some fun as you participate with the orchestra in the 3<sup>rd</sup> movement, We've Got Rhythm! (There is no recording of this work.)



## ***Drums – A Symphonic Poem***

**James P. Johnson (1894-1955)**

### **About the Composer**

James P. Johnson was an African-American jazz pianist who also wrote popular songs and composed classical works. Jazz is a uniquely American style of popular music which features a strong beat, improvisation (the art of making up music “on the spot”) and syncopated rhythms. His compositions

for orchestra were based on African themes.

In his early years, Johnson studied classical and ragtime piano and by his late teens was performing in saloons, dance halls, and at parties in the black community on Manhattan’s West Side. He became known for his ability to improvise and embellish popular songs and was the favorite accompanist for two famous jazz singers of the time, Bessie Smith and Ethel Waters. Eventually he made fifty-four piano rolls and many recordings of his own songs. He was called the father of ‘Stride Piano,’ a two-handed style that grew out of ragtime and flourished in New York City’s Harlem, a true jazz expression. He taught both Thomas “Fats” Waller and Edward “Duke” Ellington who both became famous jazz musicians.

Faced with fewer performance opportunities during the Depression, Johnson devoted himself to serious musical study in order to achieve his goal of writing symphonic music based on African-American themes. He combined jazz and classical music, adding a mix of African-American folk music and spirituals into his works as well.

♪ *Listen to CD Track 11.*

### **About the Music**

Johnson originally wrote *Drums* in 1931 as a solo piano composition, and later used this tune as a basis for the orchestra piece, *A Symphonic Poem*. The work weaves traditional African drumming styles with the sounds of big band and ragtime. Traditional African drumming and jazz are full of complicated and syncopated rhythms.





## Syncopation

Syncopation is a kind of rhythm where the accent is on the wrong syl-LA-ble. This rhythmic style creates a feeling of imbalance and adds interest and bounce to the music. To feel syncopation, you have to know where the steady beat is.

*Practice* the following rhythms:

<b>Count the steady beat aloud:</b>	1 2 3 4 5 6 7 8
Clap the natural accents:	x    x       x    x
Clap the syncopation:	x X
Create your own syncopated rhythms by accenting any number except 1, 3, 5, or 7.	

**A Rhythm Challenge:** Clap the syncopated rhythm pictured about 4 times in a row at a fast tempo. ♪ *Listen to CD Track 12.* The music begins with solo drumming. When the orchestra enters, count how many times you hear the syncopated rhythm you clapped in Mr. Johnson's music? What instrument plays beat 1? As you listen to the entire piece at the concert, you will hear many other syncopated rhythms which give the music a bouncy and energetic feeling.

**Discuss This:** Research the Depression era and discuss why making a living as a musician during this time would have been difficult.

### Vocabulary

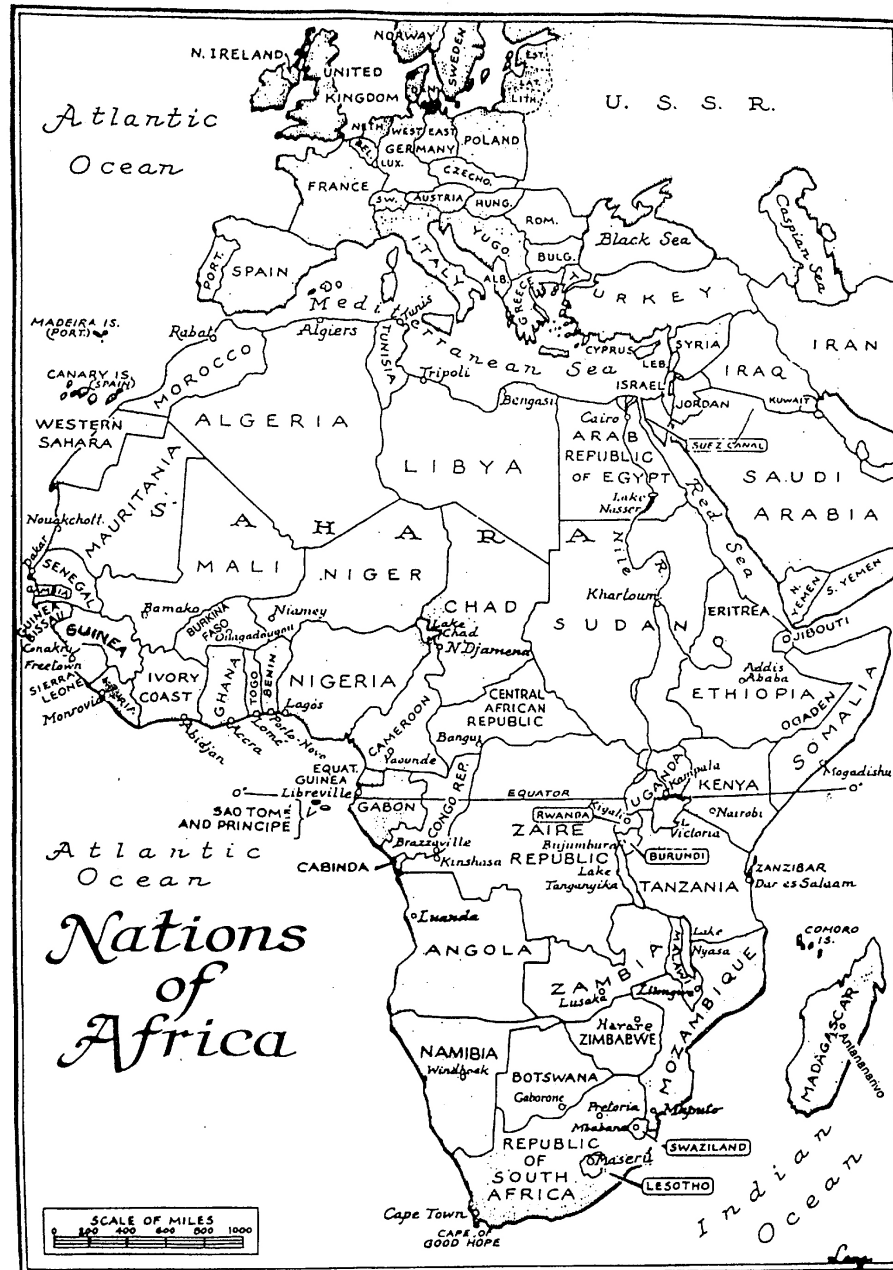
jazz  
improvisation  
syncopation  
depression era  
composer  
composition  
big band  
ragtime



# Music and Citizenship

## Composers and their Countries

Some of the music from this concert is from Ghana and Nigeria. Locate those countries on this map. Mark them with a check mark.



James Johnson, Duke Ellington, William Grant Still, and Neal Gittleman are all from the United States. Which direction would you travel to go from Africa to the US? \_\_\_\_\_

## Music and Math

### Use Your Math Skills

Samuel Akpabot	1931-2000
Duke Ellington	1899-1977
James Johnson	1894-1995
Steve Reich	1936-
Roberto Sierra	1953-
William Grant Still	1895-1978



Which composers lived during two different centuries?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

How many composers are still living? \_\_\_\_\_

Which one is the youngest? \_\_\_\_\_

Which of the composers who are no longer living had the longest life?

\_\_\_\_\_

How old was he when he died? \_\_\_\_\_

How old was William Grant Still when Roberto Sierra was born? \_\_\_\_\_

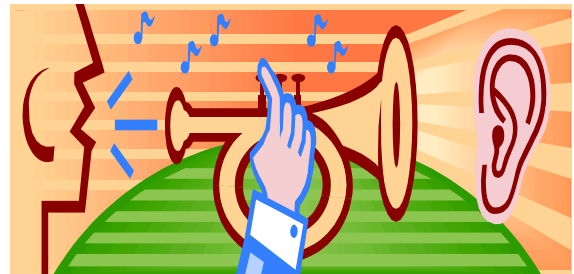
## Learn to Listen – Listen to Learn

### (Listening as an Activity!)

**Listening – just what is it?** Is there a difference between hearing and listening?

According to the Encarta Dictionary the word **hear** means:

- To listen to somebody or something
- To understand fully by listening attentively



The same dictionary defines the word **listen** as:

- To make a conscious effort to hear
- To pay attention to something and to take it in account

Webster's Collegiate Dictionary states that **hear** does not necessarily imply attention or application, and **listen** always does.

So what do the definitions of these two words tell us? Can we **hear** but not actually **listen**? Can we listen and not actually hear?

**Think About It:** Do you always **listen** to your teacher's instructions? Do you **hear** them? Discuss the difference between the two.

**Going to an orchestra concert** takes mental energy and excellent listening skills. Here's what you can do to become a top notch listener.

**NOTICE!** When you are seated you will be part of an audience of about 2100 people. Some of the musicians will already be on the stage warming up. When it is time for the concert to begin the concertmaster (who sits in the first violin chair) will stand and all the musicians will tune their instruments to a note played by the oboe. When they are ready, the conductor will enter the stage and it is appropriate for you to welcome him with applause.

**CONCENTRATE!** **Listening** to music is like going on a trip in that all parts of the trip, the exciting parts *and* the less exciting parts, make up the whole thing. But music is more of a challenge because you must concentrate and **listen** to see and **hear** what is happening. Here's what you can do to stay focused and enjoy the concert. Think about the following questions during the concert.

**Challenge after the concert:** How many of these questions can you and your classmates answer?

- Don't let people around you distract you. *Let the music get inside you.* Remember that the music is being played just for you!
- Take time to look at each instrument as it is being played. As you watch, can you hear THAT instrument?
- Musicians have conversations with their instruments. Which instruments seem to be talking back and forth to each other?
- Observe how many different ways sound is produced in an orchestra.
- What does the conductor do? How does he show the loud and soft, fast and slow parts of the music? What else do you notice that he does?
- What words can you use to describe the music you heard?
- How did listening to the music change how you feel?
- If the music did change your mood, how did it do that?



**It's a workout, but if you really concentrate and are alert to everything happening on the stage, the music will speak to you and you will have a great time!**





## Music and Language Arts

*Write* an interview with one of the composers from the concert. What would you like to know about his life? Research the answers.

Following the concert, *write* a paragraph about the composition you enjoyed the most. *Describe* what you heard in the piece and what you liked about it.

*Write* a thank-you note to Mr. Gittleman and the musicians of the Dayton Philharmonic Orchestra for preparing the concert for you.

*Write* a five-line poem according to the following format:

Write	Line 1 = 1 word
A poem,	Line 2 = 2 words
A musical memory,	Line 3 = 3 words
In fifteen words, Remember:	Line 4 = 4 words
Add a word each line	Line 5 = 5 words

### Poetry by the Number

_____				
_____	_____			
_____	_____	_____		
_____	_____	_____	_____	
_____	_____	_____	_____	_____

## Music and History

Samuel Akpabot	1931-2000
Duke Ellington	1899-1977
James Johnson	1894-1995
Steve Reich	1936-
Roberto Sierra	1953-
William Grant Still	1895-1978



In the following list, circle the names of the U.S. presidents who were in office during the lifetimes of the composers listed above?

George Washington	Richard Nixon
Abraham Lincoln	Dwight D. Eisenhower
Franklin D. Roosevelt	George W. Bush
John F. Kennedy	William Clinton
Grover Cleveland	Calvin Coolidge
Andrew Jackson	Harry S. Truman
James Carter	Gerald Ford

Using the 20<sup>th</sup> century timeline on the following page, name two significant events that occurred during the lifetime of each of the following listed below:

Duke Ellington

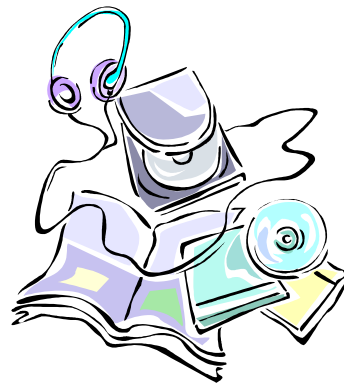
1. \_\_\_\_\_
2. \_\_\_\_\_

Steve Reich

1. \_\_\_\_\_
2. \_\_\_\_\_

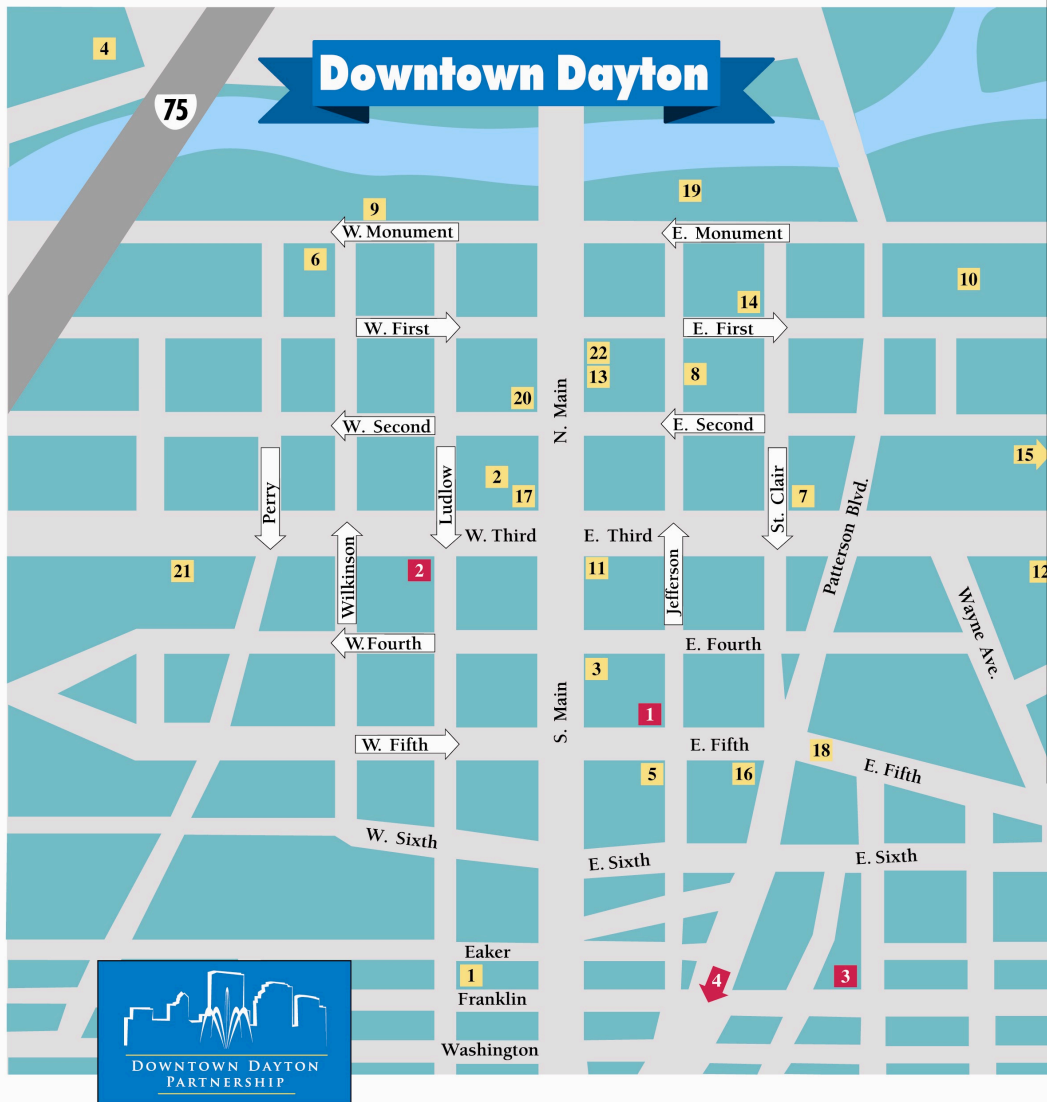
## 20<sup>th</sup> Century Timeline - Music and History

- 1900 Eastman Kodak makes photography accessible
- 1903 Wright Brothers first flight
- 1906 Great earthquake hits San Francisco
- 1907 Invention of plastic
- 1908 Ford builds the Model-T car
- 1918 World War I ends
- 1919 Women receive the right to vote
- 1923 Harlem Renaissance begins
- 1924 First Winter Olympic games open in France
- 1928 First regularly scheduled TV broadcasts in the US
- 1929 First supermarket opened in the U.S
- 1931 Empire State Building open in New York City
- 1938 Oil discovered in Saudi Arabia
- 1941 First jet airplane flight
- 1943 Penicillin discovered
- 1945 World War II ends
- 1950 Hawaii becomes 50th state
- 1951 Color TV introduced in the U.S.
- 1953 An American company develops the first microwave oven
- 1954 Segregation in U.S. schools declared unconstitutional
- 1955 Ray Kroc opens the first McDonald's  
Rosa Parks/Alabama bus boycott
- 1958 First U.S. satellite to go into orbit, Explorer 1, is launched
- 1961 First manned space flight
- 1962 John Glenn is first American to orbit the earth
- 1963 John F Kennedy assassinated
- 1968 Martin Luther King assassinated
- 1969 Armstrong walks on the moon
- 1974 Microsoft is founded in Seattle, Washington
- 1981 Home computers widely available
- 1982 First successful heart transplant
- 1985 Compact discs revolutionize the music industry
- 1986 Space shuttle Challenger explodes after lift-off
- 1991 Hubble space telescope put into orbit  
End of Cold War and communism in Soviet Union
- 1992 World Wide Web created for home use
- 1998 Dolly the sheep is cloned  
First balloon flight around the world
- 2001 Terrorists strike at USA in New York City's World Trade Center
- 2002 Queen Elizabeth II of England marks 50 years as monarch
- 2002 Euro currency debuts in 12 European countries
- 2003 Rover space station lands on Mars, sends images back; evidence of water
- 2004 A tsunami, giant wave from an earthquake, wipes out people, coastlines of Indian Ocean nations
- 2008 Barack Obama elected: first black president
- 2012 Test flights completed on spacecraft designed to take tourists into space
- 2013 Elected president of South Africa in 1994, Nelson Mandela, anti-apartheid activist, dies.



## Map Skills

### *Downtown Features*



#### POINTS OF INTEREST

2. Courthouse Square
4. Dayton Art Institute
5. Dayton Convention Center
7. The Dayton Metro Library
8. The Dayton Visual Arts Center
10. Fifth Third Field
12. K12 Gallery for Young People
13. The Loft Theatre
14. Memorial Hall
15. National City 2<sup>nd</sup> Street Public Market
16. The Neon Movies
17. Old Court House
18. Oregon District
19. RiverScape MetroPark
20. Schuster Performing Arts Center
21. Sinclair Community College
22. The Victoria Theatre

Use the Points of Interest key to the right to answer the following questions.

What number represents the Schuster Performing Arts Center on the map? \_\_\_\_\_  
Draw a circle around it.

Is your school to the north, south, east or west of downtown Dayton? \_\_\_\_\_

What downtown street could your bus driver or chaperone take to arrive at the Schuster Center? \_\_\_\_\_

What number represents the Dayton Metro Library on the map? \_\_\_\_\_ Draw a circle around it on the map. Describe a route you could take to travel from the concert at the Schuster Center to the library.

## Glossary

Learn the definition and spelling of the following words and use them in a sentence:

- ❑ **ballet** – a story told through dance with musical accompaniment. It includes costumes and scenery, and is performed without singing or speaking.
- ❑ **big band** - large dance or jazz band usually featuring improvised solos by lead musicians
- ❑ **call and response**– a question-and-answer singing style where a group reacts to a leader
- ❑ **composer** – a person who writes music
- ❑ **composition** - a piece of music
- ❑ **conductor** – the director of an orchestra
- ❑ **depression era** - a period of drastic economic decline shown by decreasing business activity, falling prices and unemployment
- ❑ **djembe** – an African drum shaped like a goblet and which can produce various pitches by tightening or loosening the ropes that stretch the animal skin over the drumhead.
- ❑ **gamelan** – Indonesian percussion orchestra
- ❑ **ethnomusicologist** – one who studies music of non-Western cultures
- ❑ **highlife tunes** – African traditional music which has merged with jazz, blues, church hymns, and Latin-American and European styles.
- ❑ **improvisation** – the act of making it up as you go along
- ❑ **jazz** – an American style of popular music which features a strong beat, improvisation, and syncopated rhythms.
- ❑ **kalimba** – (**mbira, thumb piano**) an African percussion instrument that produces sounds by using thumbs and fingers to pluck very thin strips of metal, wood, or cane.
- ❑ **master drummer** – the music director and leader of a drum ensemble
- ❑ **minimalism** - a style of music that is based upon a brief melodic or rhythmic pattern which is repeated many times and which gradually changes.
- ❑ **modernism** – a style of music which breaks the traditional rules of melody and harmony.
- ❑ **movement** - a section of a longer piece of music that can stand alone as a separate piece
- ❑ **music arranger** - someone who reworks already written music material
- ❑ **musicologist** – an academic (scholarly person) who studies music and its history
- ❑ **opera** - a play in which all the words are sung instead of spoken
- ❑ **Ph.D.** – one of the highest educational degrees: Doctor of Philosophy
- ❑ **polyrhythm** – contrasting rhythms used at the same moment in the music
- ❑ **ragtime** - a style of American popular music, often for piano, where the syncopated melody conflicts with the steady bass rhythm
- ❑ **syncopation** - deliberate shifts of accents to conflict with the steady beat
- ❑ **talking drums** – hourglass shaped African drums which can produce a variety of pitches by squeezing the strings which connect the drumheads on both ends
- ❑ **vibraslap** – modernized version of a jawbone, having a cowbell-shaped hollow box and a wooden ball to a steel rod which acts like a spring, vibrating/rattling against the box



## Music Web Sites for Kids and Teachers

**Allmusic** [www.allmusic.com](http://www.allmusic.com) AMG (originally known as All Music Guide) website created 'as a place for music fans to indulge their passion.' A comprehensive music source.

**Classical Archives** [www.classicalarchives.com](http://www.classicalarchives.com) Large classical music site with full-length music files, composers, live recordings, MIDI files and more. Free use for 5 files/day.

**Classical Net** [www.classical.net/music/welcome.html](http://www.classical.net/music/welcome.html) Find 4200 classical music files right with links to 2500 more.

**Classics for Kids** [www.classicsforkids.com](http://www.classicsforkids.com) Based on the WGUC radio program *Classics for Kids*, this site features information about composers and pieces featured on the show.

**The Dallas Symphony Orchestra** [www.dsokids.com](http://www.dsokids.com) Music is fun to learn! Dallas Symphony Orchestra Music Education Site.

**Dayton Philharmonic Orchestra now part of the Dayton Performing Arts Alliance** [www.daytonperformingarts.org](http://www.daytonperformingarts.org) On our site find out about education programs, composers and music being played this season, artists and their instruments.

**Dayton Public Radio** [www.dpr.org](http://www.dpr.org) Dayton's area classical music radio station WDPR (88.1) and WDPG (89.9) airs Philharmonic concerts, including education concerts, 10 a.m. Saturdays.

**From the Top** [www.fromthetop.org](http://www.fromthetop.org) Explore the world of classical music by meeting other young musicians. Discover musical facts, stories, or guides to all things music-related.

**Internet Public Library** <http://www.ipl.org> This site has resources for all subjects, including art and music, plus links to many music sites.

**K-12 Resources for Music Educators** [www.k-12music.org](http://www.k-12music.org) A collection of carefully researched links sorted by teaching focus: band, orchestra, classroom teachers and much more. Recognized by universities, school districts and music organizations worldwide.

**League of American Orchestras: Play Music** [www.playmusic.org](http://www.playmusic.org) An interactive site featuring music games and interviews with young artists and contemporary composers.

**Music Notes: An Interactive Online Musical Experience** [hyperion.advanced.org/15413/](http://hyperion.advanced.org/15413/) Clear, concise explanations of many aspects of music, plus a section of interactive games.

**Nashville Symphony Orchestra** [www.nsokids.org](http://www.nsokids.org) Info on NSO musicians. Wide range of education programming and resources for the classroom. Bios and musical examples of orchestra composers from Baroque thru 20<sup>th</sup> century.

**The New York Philharmonic Kidzone!** [www.nyphilkids.org](http://www.nyphilkids.org) Interactive web site for kids, parents, and teachers.

